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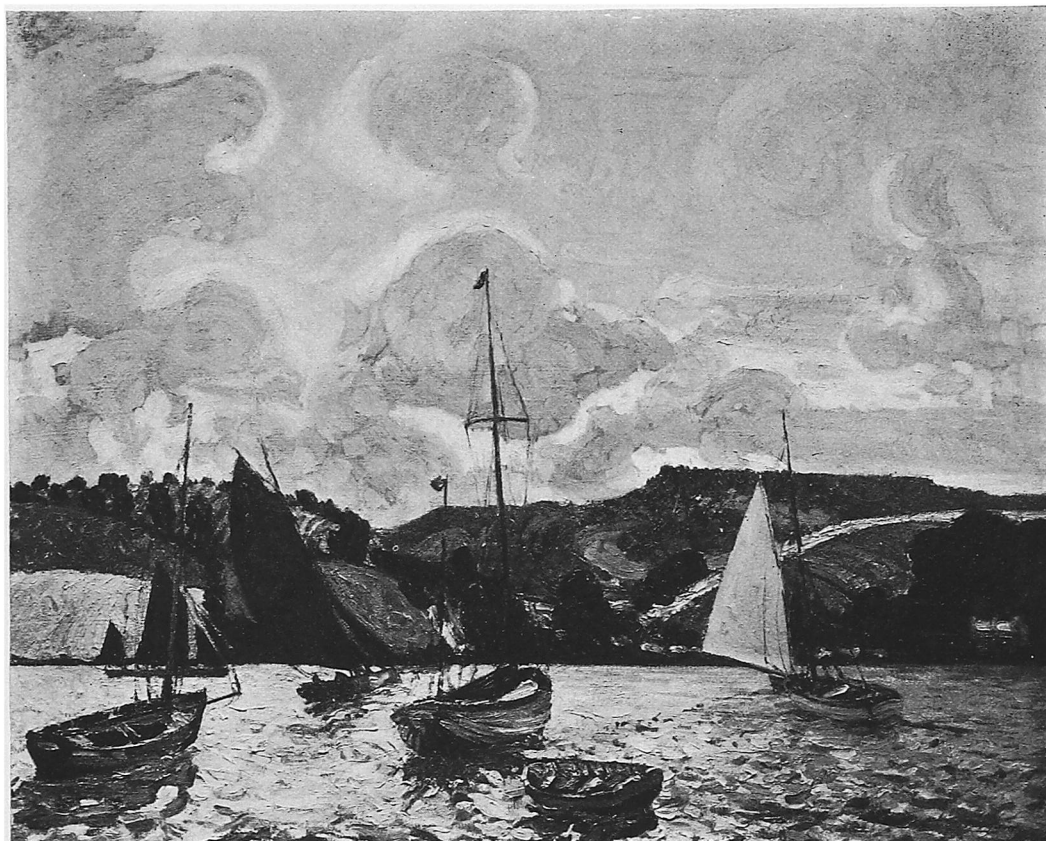
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Awarded Widener Memorial Gold Medal at Pa. Academy of Fine Arts  
*DUCK GIRL FIGURE FOR A FOUNTAIN*  
By PAUL MANSHIP



"CLOUDS, HILLS AND SHIPPING"  
By HAYLEY LEVER

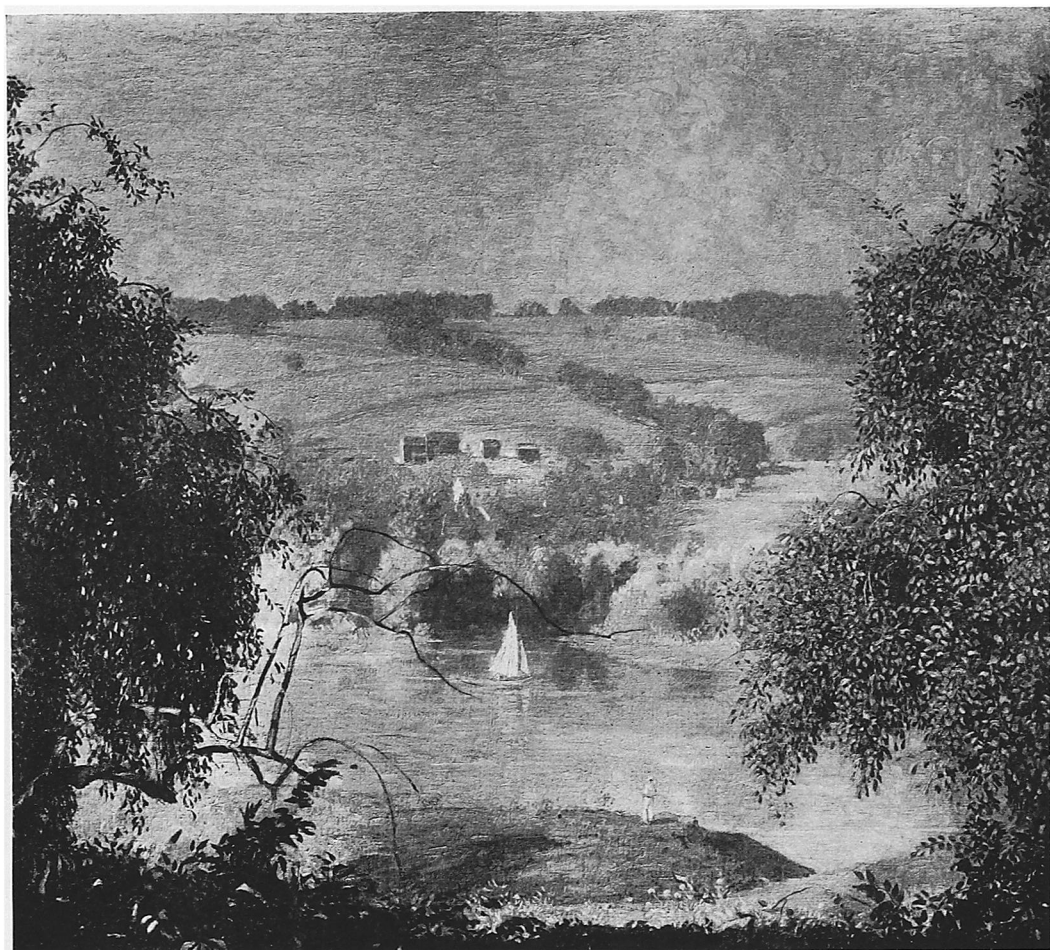
—Courtesy Pennsylvania Academy of Fine Arts, Philadelphia

## Annual Exhibition Pennsylvania Academy Of Fine Arts

By CHARLES HENRY DORR

FROM the blue and sparkling waters of the Pacific to the rock-bound coast of Appledore, the snow-tipped summits of the White Mountains to the shores of Gatun Lake, Panama and Miraflores, with occasional glimpses of Normandy, Montigny, autumn in Picardy, and days vibrant with sunshine off St. Ives, Cornwall, England, American art is represented at its zenith in the exhibition of the Pennsylvania Academy of Fine Arts, and the display of paintings and sculpture conservative in tone

reflects genuine artistic endeavor. With the exception of several galleries the pictures in this year's Academy are displayed on a single line, and the general effect is of freedom of space and the absolute elimination of the feeling of crowding, which so often mars large exhibitions of art. It is stimulating this annual display of the Pennsylvania Academy, and withal is national in its scope of covering the varied and interesting phases of characteristic American art. Landscapes loom up prominently and are



"OVER IN JERSEY"  
By DANIEL GARBER

—Courtesy Pennsylvania Academy of Fine Arts, Philadelphia

interspersed with coast scenes, the dunes of Barnegat, and the surf of California.

Here are figure pieces varying in quality, contributed by artists of the west and east, and others of the American coterie in the Latin Quarter, Paris, revealing the influence of the French in technique, and examples of portraiture attaining an unusually high standard of excellence. In the galaxy of names are Childe Hassam, Richard E. Miller, Frederick Carl Frieseke, Charles W. Hawthorne, Gari Melchers, Walter Mac Ewen, Emil Carlsen, Cecilia Beaux, Lillian Genth, Thomas Eakins, Leopold G. Seffert, Wayman Adams, and others, rep-

resented in this American salon. While no single work of great distinction is noted among the figure—pieces, the general average is of meritorious achievement, and gives promise of more brilliant endeavor in the future. In the realm of figure painting, imagination, legendary lore, idyls and mythology offer fertile theme to ambitious artists, and here is a vast field for endeavor to painters of the American school.

The place of honor in Gallery F is given to Gari Melcher's large painting entitled, "*Maternity*," the mother of course being the central figure of the patter-like composition, with its background of foliage. It is

fraught with the spirit of out of doors, this picture of mother and child, and is quite typical of the artist, who excels in peasant types and pastoral themes. [Illustrated in December issue of the FINE ARTS JOURNAL]. Flanking the honor picture on the right is "*The Yachts*," an admirable example in light key from the brush of Childe Hassam, with white sails of the craft skimming o'er the surface of the water in the distance; while on the left is "*Springtime*," a landscape symbolic of the vernal season, by Walter Griffin, a picture formerly exhibited in the National Academy, New York. It proves an effective foil of the yachting scene by Childe Hassam. Two virile marines by William Ritschel are also displayed in this gallery, and both were painted in California.

"*Rocks and Breakers*," by Ritschel, which received the Carnegie prize at the National Academy, is forceful, and reveals the painter's mastery of technique. More original in composition, and a departure from the conventional, is the marine, "*Blue Depths, Carmel, California*," in which a vista of blue sea may be observed through a piece of natural arched rock spanning the shore. Blues, grays and browns are specifically introduced into the color scheme of this picture. It is Ritschel at his best—a vigorous painter of the sea; and evidently the artist feels the lure of the mystery of the ocean in varying moods.

Here are several other paintings of the sea and shore in different vein by Richard Blossom Farley, who contributes, "*An Angry Sea*," with swirling waters, convincingly rendered; "*Surf Snipe*" with birds



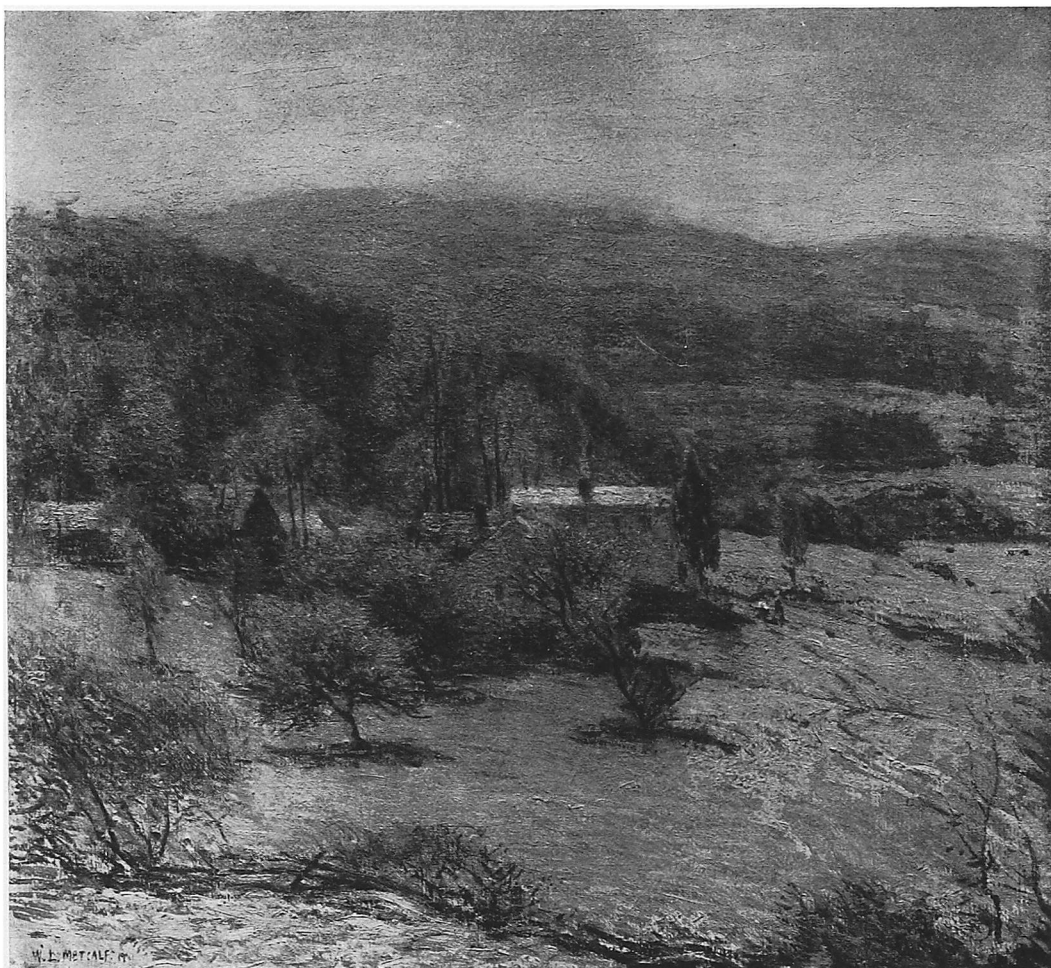
"TOIL"—A PAINTING OF THE PANAMA CANAL  
By JONAS LIE

—Courtesy Pennsylvania Academy of Fine Arts, Philadelphia

grouped upon the beach, quite Whistlerian in treatment, and "*Dryades*," a sylvan scene as the name suggests, harmonious in tone and color. Farley evidently studied the master, Whistler, as manifested in his light keyed pictures of sand dunes and along the shore.

Lawton S. Parker, of Chicago, who received a *medaille d'or* in the Paris salon for his figure-piece, "*Idleness*," sends this painting to Philadelphia, where it challenges attention in Gallery F. The picture reveals an auburn-haired girl of rhythmic lines, languidly reclining upon a divan in her boudoir, and the artist has essayed in this painting the problem of handling certain light effects and color. The light filters through the curtains partly open just above the nude figure of the languid one reclining





"SUN MISTS"  
By WILLARD METCALF

—Courtesy Pennsylvania Academy of Fine Arts, Philadelphia

in an attitude of *dolce far niente*. It is delicate in color, and precise in draughtsmanship.

In contrast near-by is the broadly painted winter landscape, "*The Hill Country*," by W. Elmer Schofield, in characteristic vein, and winner of the Temple gold medal. This artist who rivals Edward W. Redfield of the Pennsylvania school, usually succeeds in imparting a "*plein air*" effect to his transcripts of nature, and his latest winter landscape possesses this desirable quality. It is fraught with a feeling for out of doors.

Edward W. Redfield contributes, "*By the River*," presumably the winding Delaware, a picture notable for its tonal quality and good color: "*Overlooking the Valley*," "*In the Village*" and a decorative floral painting, "*Garden by the River*," a slight departure from his familiar snow-clad fields and ice-bound streams of spring and winter.

Broadly painted and effective is the picture entitled, "*Across the River*" with row boats in the foreground, from the brush of Gardner Symons, who gives us a change from his winter scenes in the Berkshire region. He is also represented by a large

landscape, "*November*," drear and gray and imbued with feeling for the departing year, when trees are bare and leafless.

The Walter Lippincott prize of three hundred dollars was awarded this year to M. Jean McLane, who is well known in New York and Chicago, for her dual portrait of "*Virginia*" and "*Stanton Arnold*." It is a dashing performance, and as a composition is meritorious, if not altogether convincing in color. Doubtless the impress of time will soften the effects of both tone and color. "*Luncheon*," by this artist, despite its prosaic title, a picture of motherhood, is fraught with much charm and feeling.

A notable example of figure painting is "*The Young Woman and a Plate of Apples*," from the versatile brush of Childe Hassam. It is a brilliant achievement, and reveals masterful handling of light which streams through a window and partly envelops the fair subject of the blonde type of beauty. This Childe Hassam is most alluring.

Abbott Thayer is represented by an Academic winged figure serious in interpretation, and well drawn; and "*Summer*" by Helen M. Turner, is admirable in color, and withal a good composition.

Apparently Robert Henri, of New York journeyed to the Emerald Isle for subjects in portraiture this year, and the result is novel and surprising. "*Herself*," which was awarded the Carol H. Beck gold medal is a clever example of Henri's virile brush. It is strong in its delineation of character, if not refined, and represents a rosy cheeked woman of the Land of Killarney, whose cheeks repeat the color of her gown. It is a



"WHITE AND GOLD"

By LILLIAN WESTCOTT HALE

—Courtesy Pennsylvania Academy of Fine Arts, Philadelphia

companion piece to "*Himself*" executed in similar vein, and both are rendered with dash and spontaneity. "*Irish Lad*," daring in treatment, with a green background, is effective, and typical of Henri's art as a portraitist. Evidently the boy is a member of the family group painted by the artist.

Rather naive is the three-quarter length seated portrait of "*Elizabeth*," by Nina B. Ward, although carefully painted and with due regard for the relations of color and the textures of the costume. This picture was awarded the Mary Smith prize of one hundred dollars for the best painting submitted by a woman artist, resident in Philadelphia, at the Academy exhibit.

One of the notable examples of portraiture is the painting of Booth Tarkington, "*The Gentleman from Indiana*," a three-



"GIRL MAKING UP"

—Courtesy Pennsylvania Academy of Fine Arts, Philadelphia

By FREDERICK CARL FRIESEKE

quarter length seated likeness of the author, by Wayman Adams, of Indianapolis. The artist has caught the individuality of his distinguished subject, and the portrait is painter-like in quality, strong in expression, and harmonious in color, with values well rendered. A capital likeness and admirably executed is this portrait of the author of "Monsieur Beaucaire."

Jonas Lie, a young American artist, of Norwegian ancestry gives us a powerful series of pictures illustrating the work of building the gigantic Panama Canal. An entire gallery is devoted to his wonderful pictures of the Panama Canal, and its amazing feats of engineering, and the group is

distinctly a feature of the present display of the Pennsylvania Academy. Here we see through the magic of the artist's brush, "*The Heavenly Host*," over Gatun Locks looking toward the Atlantic, the huge buckets swinging aloft in the air, and affording a graphic idea of the mammoth task undertaken by the United States Government in building the Panama Canal. In "*Toil*" is another painting of compelling interest, which represents the deepest part of the celebrated Culebra cut. There is a feeling of depth in this canvas, and you also feel the upward trend of the smoke as it rises skyward. The "*Cranes of Miraflores*" while not so large as several other pictures



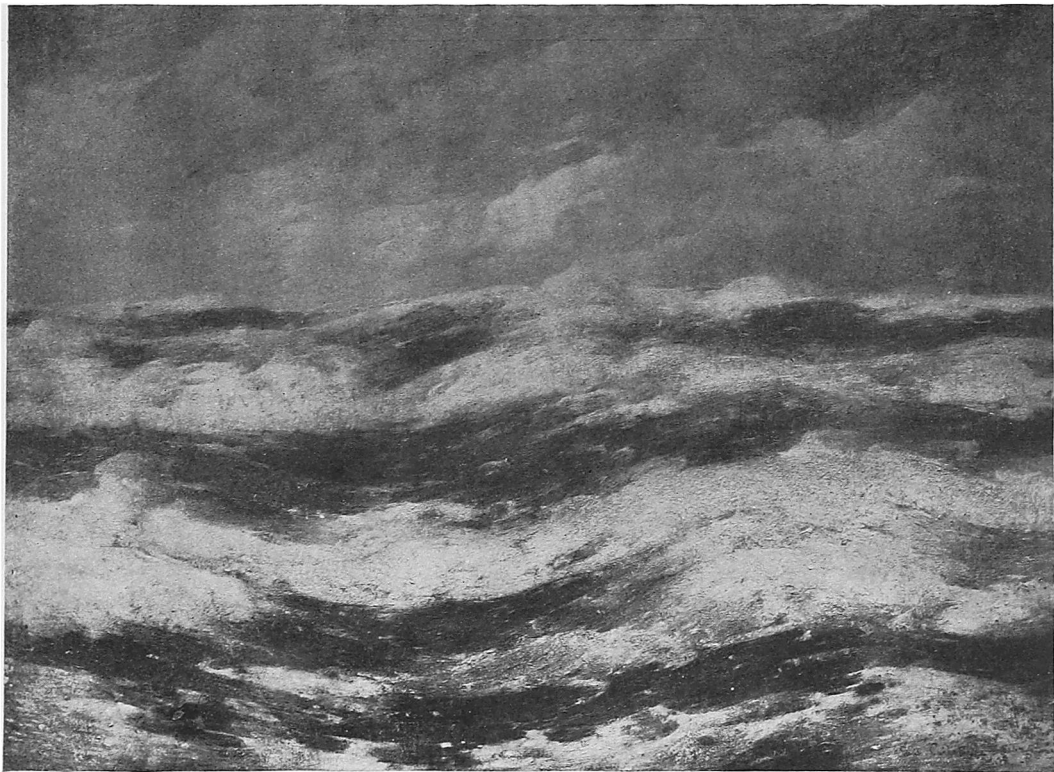
in the group is admirably conceived, and is a capital composition, the curving lines proving an effective foil to the horizontal. These paintings reflect the mental impressions of the artist, and the spirit of the great project. They are not literal, but on the contrary are fraught with imagination.

John Singer Sargent is represented by "*A Water Fall*," from the collection of Samuel T. Peters; and Cecilia Beaux contributes a decorative portrait study to the array of figures displayed. Richard E. Miller, and Frederick Carl Frieseke both send typical figure pieces, and of note among the portraits is the convincing study for the Agnew clinic, by Thomas Eakins, of Philadelphia.

In sculpture Paulanship, a young student of the American Academy of Rome, who returned about a year ago was awarded the Widener Memorial gold medal for

his captivating figure of a "*Duck Girl Designed for a Fountain*." It is beautiful in modelling and combines the classic with the modern spirit, and withal is graceful in pose. Other examples of his art are "*Satyr and Sleeping Nymph*," "*Head of Thesus*," classic in design; "*Spring Awakening*," and "*Indian and Prong Horned Antelope*," in two pieces—an extremely clever conceit. Manship's sculpture reveals remarkable facility in handling and originality of design. His work reflects the classic school, but is not imitative. He has studied the masters of the plastic art abroad, and his ornamental figures, statuettes and other pieces while suggesting the Grecian influence, nevertheless are individual. They represent the art of Paul Manship.

One recognizes the likeness in the bust of the Right Honorable James Bryce, of Eng-



"THE SKY AND THE OCEAN"  
By EMIL CARLSEN

—Courtesy Pennsylvania Academy of Fine Arts, Philadelphia



*"YOUNG GIRL"*  
By GRETCHEN W. ROGERS

—Courtesy Pennsylvania Academy of Fine Arts, Philadelphia

land, by Henry H. Kiston, but this example of portraiture does not adequately express the spirit of the man. Among the individual pieces of marble is the figure entitled "*Source*," by Emil R. Zettler, of Chicago.

It is quite original in design, and unconventional. Altogether the display of sculpture is above the average this year, and is singularly free from the influence of the French master, Rodin.